779 881 792 It is this renunciation[1] which we symbolize in the shinbyu ceremony when a boy leaves his home and lives in the order. A parent who fails to hold the ceremony or get his son initiated in some other way fails in his first duty towards his son, and those who hold a shinbyu for orphans or the sons of the poor achieve great merit.

To provide a background symbolic of Prince Siddhartha's circumstances, parents spend as much as they can afford; a flagged pavilion is put up before the house, a multitude of people are invited for feasting, the boy is dressed in princely garments and jewels, and rides around the town on a white horse, with a procession following. For him to return and wash the powder off his face, to doff the turban and show the newly shaven head, to change the glittering clothes of silk for a plain yellow robe showing golden on the bare brown skin,—this is moving indeed. [292] And when he comes back the next day in procession with other monks, his eyes cast down and his bowl before him, his mother makes obeisance to him for the first time, not as her son now but as one of the priestly order, a hpongyi, a "great glory". That must be a moment of spiritual plenitude in a mother's life.

881 792 I do not remember much about my brother's shinbyu, but I remember the beauty of his face as he came back in procession on that first day. A good face has its nobility enhanced by the complete absence of such adornment, even as is provided by the frame of hair or the line of neck clothing; it has to stand alone. I am often struck with the beautiful calm faces of some older monks. There is a look of repose which they wear easily after years of daily meditation and freedom from petty irritations and personal relationships, and a glow to the brown skin which is the result of years spent in clean and open surroundings, with sufficient to eat, and regularity of hours; the strongly marked eyebrows giving a nobility to the face when the head has been shorn. The unconscious reflection of this look on the face of a small boy touches us profoundly; there is a sweet solemnity on the young shaven face; the most mischievous boys become awed and chastened without any prompting.

881 792 565 [563] In recent years, we have had a full dress shinbyu in the family for my husband's nephew, Sao Sai Long, who as the heir to the Shan State of Kengtung was initiated into the priesthood with the full panoply due to Buddhist royalty. A long wide bamboo pavilion was set up, beginning with a high shelf for the offerings to all the monasteries in the town, the next platform for the monks who were to receive Sao Sai Long into their monastery, the next lower for the attendant boys who were also to be initiated, and for the *palin* (the jewelled *chaise longue* on which Sao Sai Long was to recline), the next for the family, and successively lower ones for the various grades of the people. (The

[1] i.e., The Great Renunciation of Prince Siddhartha--Analyst

lecturer went to the head of the grave and said in English: "So-and-so, I give you notice that you are no longer in the Jr. B. A. class." When U Tin Gyi died during an official visit to England, we held his cremation at Golders Green and succeeded in getting a Singhalese hpongyi from the Buddhist Lodge in London to perform the rites. In spite of the environment of the crematorium we felt that we had achieved a dim and religious Buddhist atmosphere, such as he would have wished, by the time the hpongyi had intoned the verses, with all the gathered Burmese students repeating them phrase by phrase. But suddenly one of the English officers present got up and read in English: "U Tin Gyi, O.B.E., Registrar for Co-operative Societies in the Government of Burma, I give you leave to relinquish your post in the service of the Government. Signed—Adams." As if the persistent ghost might return to haunt in English, having been dismissed in only one of his two languages.)

Mr. Bernard Swithinbank of the I.C.S. had, through long years of friendship for Burmese people, laid the hands of many young couples one upon the other in marriage, and in this case he seemed particularly fitted for the task, for twenty-five years before he had married the parents of the bride, and though he could not perform for the bridegroom's parents their marriage ceremony which was held in Grandfather's time, it was he who gave my father leave to go to Thaton, as senior officer wishing him all prosperity in his marriage.

At last the great day arrived and all the male cousins and uncles collected at our house to dress the bridegroom with as much fuss as attends a bride in any other country. My mother had bought three pink silk turbans varying barely perceptibly in shade, so that the young man's complexion might be matched exactly when the fateful hour approached. My two young sisters and I took one each and sewed the finest possible seams, but submitting every inch as we went long to the scrutiny of my senior uncle Kyaw Din who said that a man's turban needed finer sewing than any woman's garment. My *Ko Lay*, most debonair of the cousins, tied the turban on my brother's head, while the band of elder brothers-once-removed stood around and complained that he did not make the floating end dance and toss with sufficient sprightliness. Two uncles and two cousins combined to tie his pasoe, the magnificent skirt which had been brought down from Mandalay and matched in the weaving with the bride's own skirt. My brother submitted to all of this with a meekness born of never having worn full Burmese dress before. All the while my three sisters danced around to look at him from every angle, exclaiming with sauciness and delight how beautiful and pink he looked, for my brother was really a robust and dark-skinned type of man who liked to wear sober English clothes.

585 When we arrived in procession at the bride's house, we found all her relatives gathered in the drawing-room, men down one side and women down the other; at the head a couch for the presiding elders, U Maung Maung and Mr. Swithinbank, before it a pair of rich cushions for the bridal pair to sit upon, and before it again a giant bowl of carved silver, filled with flowers and offerings. Everything in here was silent, restrained and correct. None but relatives were present, not divorcees, nor those whose married lives had been scandalous, lest they spoil the auspicious nature of the day.

585 I slipped into the bedroom to see the bride and, pausing, caught
• 292 my breath to see how lovely she looked at that moment. On her wed-
832 ding-day a Burmese woman wears the full court-dress of the by-gone days of the Burmese kings; the dress was worn by the queens and princesses of our songs and history, as they bowed before the magnificence of the king on his throne, as they stood by casements in the moonlight, as they sang songs of melancholy when evil days were upon them and their enemies had prevailed over them. The long side tress, the trailing open skirt, the tight jacket which left the bosom bare for necklaces of diamonds, were created to show the perfections of a beautiful woman. Neither tall nor short should she be, her waist small and her breast carried high, her skin smooth and yellow like the thanakha finely ground, rich and creamy, her eyes like those of a golden doe, beneath eyebrows arched no heavier than a three days' moon, her lips two ruby gems, and her hair as black as a beetle's wings. Such was Ommadhanti, such Pabhawadi, the beautiful one. Such was my sister-in-law on that day as she came out, betraying no emotion and recognizing no one as she walked up the room in silence and sank down on the cushion beside the bridegroom.

585 Now the writer of the panegyric rose and chanted the paean of praise. The young *tha-do-tha*, Maung Sett Kaing, so blessed with virtues, complete with every manly quality; the young *tha-do-thami*, Khin Khin Su, so beautiful and full of womanly dignity; both of good race, good stock, to be married thus auspiciously, to have a good long life together, so great is their merit. Then the elder presiding lady put the offerings from the silver bowl, one after another, into the hands of the bride, and she made obeisance with each one. Now was every evil banished and every good present, for the performance of the *mingala*, the auspicious thing. The bridal pair rose from the cushions and took their places on the couch; U Maung Maung took the hands of bride and groom, laid them one upon the other, and dipped them into a golden bowl of water as the reader of the panegyric now called witness to the marriage. Then Mr. Swithinbank held their hands together and said

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

872 779 on the whole future life of the young scholars. As long as these monastic schools are attended, all attacks on the Buddhist faith must be fruitless.

872 779 792 Besides the commandments, the paya-shekho, and the pareit-yôp-thi, the lauds of the Lord Buddha, and the aspirations to be repeated at the holy shrines, the formulæ to be told over on the beads; besides these first principles, the young Burman is taught the thin-ki-ya, the rules which are to prepare him for assuming the yellow robe, and to guide him during his longer or shorter withdrawal from the sinful world to the calm tranquillity of the monastery. He must learn that the young novice carefully imitates the decorous pace of the yahan; does not walk fast; avoids swinging his hands; does not smile or laugh in passing through a village, and keeps far away from all secular amusements. [292] The yellow robe, distinctive of the order, is to be regarded not as a garment to cherish and comfort the wearer, not as a robe to adorn the outward man and make it look stately or pious, but merely as a concession to modesty, born of the weaknesses of poor human flesh—and further, as a means of enabling the worthless frame to endure the [241] extremes of heat and cold. In the same way food is to be eaten only to support life. The member of the sacred order must not think of meal times as an occasion for gratifying his senses; he must avoid dwelling on the tastiness of the food and the gratification to his palate which the pious zeal of a supporter may afford in presenting an unusually dainty meal. Especially must he refrain from eating food to make himself strong and lusty. He must always remember the transitoriness, the misery and unreality of the world, and find relief in the Triple Consolation, the trust in the Lord, the Law, and the Assembly.

All these things are impressed on the young pupil as soon as he is able to read at all, every one of them assuming the fact that as soon as he is old enough, or as soon as he has gone through the necessary preparation, he will assume the yellow robe of the devout, to wear it perhaps for life, perhaps only for a day or two, but certainly to put it on, for [885] without this he cannot attain to the full privileges of a man. [777] His kan (luck) will be altogether one-sided. All the ill deeds

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4
Lower Burma

important age for the boy to be learning English and arithmetic, with a view to getting situations under Government or in English merchants' offices. Therefore in the vast majority of cases shin-pyu thi takes place at the age of twelve, or perhaps even a year earlier.

If the boy has been a scholar in the monastery beforehand, he is sure to be already prepared in all that is required of him. If not, he gets a few hasty lessons in the duties that will be incumbent on him. He must address a full member of the order in such and such language; he must walk decorously through the streets, keeping his eyes fixed on the ground six feet before him, and on no account gaze round him, no matter what exciting events may be going on; he must wear his thingan and du-gut in the prescribed fashion; he must eat with dignity and circumspection, and so on. All these details are set forth in most minute fashion in a code. When he has mastered the most essential portions, and has also given proof of an acquaintance with the ordinary forms of worship, all is ready. His horoscope now comes into requisition, and a bedinsayā or Ponna is called in to determine a lucky day and hour from the sadā. When this has been settled, three or four girls, the intending koyin-gale's sisters, or friends of the family, dress themselves up in their finest silks and jewels—often borrowing a large quantity of the latter—and go round the town, announcing to all relatives, friends, and neighbours when the induction will take place, and inviting them to the feast, presenting the little packet of le'-pet usual on such occasions. Almost all of these send some little present, either of money or victuals, to aid in the feast and make it as grand as possible. Not unseldom, if somebody else's son is also going to enter the kyaung and the town is not very large, the two join forces, while occasionally as many as half a dozen unite, especially if the families are not well off.

On the appointed day the young neophyte dresses in his finest clothes, and loads himself with all the family gold chains and jewellery, and as much more as he can borrow for the occasion. He then mounts a pony or gets into a richly decorated car. Shaded by gold umbrellas, allowed formerly on this occasion only in Upper Burma, except to those who had got a special patent for them from the sovereign...

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

gyis, and settles down to observe the proceedings. The boy throws off all his fine clothes and jewellery, and binds a piece of white cloth round his loins. Then his long hair is cut off close to the head. Often the locks are as much as three or four feet long, and are carefully preserved by the mother or sister, the latter often making them up into ta-su, the tails of hair twisted in with her own to increase the size of her sa-dôn—the knot of hair she wears at the back of her head. When the hair has been cut, the head is carefully shaved, the boy holding it over a cloth held by some of his relations. After this the head is washed in the usual way with a decoction of the seeds and bark of the kin-bôn thi, and rubbed well with saffron. A bath is then taken, and once more he puts on the bright paso, and repairs to the presence of the monks. Near at hand the parents have set ready the thingan, belt, ko-wut, and other yellow robes, the begging-pot and other requisites of the shin. The boy comes forward, prostrates himself three times, raises his hands joined in reverence, and begs, in a Pali formula got up by heart, to be admitted to the Holy Assembly as a neophyte, that he may walk steadily in the path of perfection, enjoy the advantages which result therefrom, and finally attain to the blessed state of Ne'ban. The kyaung po-go with his own hands gives him the garments; he is duly robed; the thabeit is hung round his neck by the strap, and then it is announced formally that he is a member of the monastery. He falls in among the other novices who have come with the mendicants. The abbot perhaps exhorts the assemblage for a short time, and then rising while all the people do obeisance, walks off slowly to the monastery, whither the newly-appointed ko-yins follow him, not unlikely helping to carry the presents which have been given at their induction.

The feast at the parents' house begins immediately, and of course ends in a pwè, which lasts till dawn. Sometimes, though this is very seldom the case even in Rangoon, the young probationer comes back again the same night and assumes the lay dress. This *pro forma* observance of the ceremony of baptism is, however, vehemently opposed by all the monks who are worth anything. A few boys

2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

792 561 promise from the Buddha that ever after none should put on the celibate robe without his parents' consent. The candidate must also give proof of a sufficient knowledge of the Pareit-gyi, the Padiseit, the three Bitaghats, and the like. When it is understood that he has given satisfaction in these subjects, his friends provide for him the complete equipment of a mendicant, the sacred eight utensils which a pyin-sin cannot do without. These are:—

● [292] 1. The dugôt, a piece of yellow cloth of rectangular shape, folded many times and worn over the left shoulder, with the ends hanging down behind and before.

2. The kowut, a piece of cloth worn round the loins and reaching to the ankles.

3. The thinbaing, a square-shaped cloth, yellow like the others, thrown cloak-fashion over the chest and shoulders, and coming down as far as the knees.

[293] 4. The thabeit, or begging-pot, worn suspended round the neck by a cord. It is shaped like a large circular soup-tureen with a rounded bottom, and has no lid. This must be carried round every morning to receive the alms of the pious.

5. The kaban, a leathern girdle used for binding on the kowut.

6. The pèkot, a short-handled axe used for splitting firewood and the like.

7. An at, or needle.

8. A yesit, a strainer, or water dipper, an apparatus for filtering the water which he drinks, so that he may not, even unwittingly, take animal life.

To these pareik-kaya shit-ba, these sacred eight utensils, is usually added an awana or yap, a lotus-leaf-shaped fan, made from a single palm frond, with an edging of bamboo or light wood, and furnished with a handle fashioned like the letter S. The leaf used is that of the Talapat palm, hence the name of Talapoins given to the members of the brotherhood by the early Portuguese adventurers in Burma. Every mendicant must have this fan with him when he goes to an assemblage where there are likely to be women present, in order that he may be thus able to shut himself off from any temptation to carnal thoughts. The sight of half a

2,[illegible]cott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

the walls of the houses, and shutting out all view of these wooden structures. It had, however, to be kept in constant repair, and the house-reeve has to go round carefully to see that none of the whitewash had been rubbed off, nor any of the transverse bars sprung with the sun. Behind these the entire populace had to stay when the king, or any one of the queens, went out. Woe betide the wretch who was caught outside them when the procession had started. He might consider himself lucky if he escaped with only a belabouring from the fasces of the shrieking lictors. No one was supposed even to look through the little diamond-shaped holes. As a matter of fact they did; but by way of condoning for the offence, they rendered it more difficult by planting flowering shrubs between the bamboo houses and the lattice-work.

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The procession on the route out to the Lèya, the royal acre, to be ploughed, was magnificent. The king was clad in all his robes of state: the paso with the daungyôp, the peacock sacred to royalty; the long silk surcoat, or tunic, so thickly crusted with jewels that its colour could not be seen; the tharapu, the spire-like crown, also a mass of precious stones; the twenty-four strings of the Order of the Salwè across his breast; and over his forehead the gold plate, or frontlet. The great gates in front of the stairs from the Hall of Audience were opened for him. Except the King of the Golden Throne no one might pass through them; there was the low red postern at the side for meaner beings—a shrewd device to make every one bow his head to the palace, whether he liked it or not. His majesty mounted the white elephant, which none save he might ride—for is not the noble creature a king himself?

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The king mounted the Lord White Elephant at the palace of the latter, to the right of the Hall of Audience; but the princes and ministers, all of whom came to attend the great function in their robes of state, might not enter their howdahs till the stockade of the nandaw had been passed. Then they fell into line in order of precedence, the wuns and wundauks wearing their official mitres—tall red velvet hats, with the top curled back like a nautilus, and the base surrounded with a row of gilt spear-heads. The long

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2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

527 353 brilliant-coloured chintz, or paper, forms a roof studded with red, blue, or green stars and rosettes of tinsel paper. Great mirrors, swinging and other lamps, statuettes of wood or stucco, candlesticks with glass shades, clocks, German half-crown engravings, and gay Chinese lanterns hang or stand about. The floor is literally covered with silver and gold cups and betel-boxes, of all sizes, from that of a soup-tureen down to a breakfast cup. Some are plain; some of that *repoussé* work at which the Burmese silversmiths are so clever. The great majority of these are of course borrowed from friends (of another street or quarter) or hired for the night from the chetty pawnbrokers. A few chairs and tables stand about for any European visitors who may come, and they are sure of a friendly welcome. At the back of the 527 room in a long line, behind the mirrors and statuettes, sit 292 the girls, decked out in their most expensively embroidered skirts and gayest silk neckerchiefs. They are literally 301 loaded with jewellery. Round their necks and over the bosom hangs the broad network of the dalizan, formed of silver or gold fishes and flowers linked together. The nadaung, the huge gold plugs or circlets in their ears, sparkle with rubies and emeralds. So do the bracelets on their arms and the rings on their fingers. Each girl as she sits is worth many hundred rupees. It is probably for this reason that they are made so inaccessible, seated behind the lamps and lights. If admiring swains could get at them, so could other individuals, whose regard for the jewellery might exceed that for the commandments. The young women may therefore be supposed not to care so much for the Sôndawgyi *fête* as their brothers. Most of the girls are of course daughters of the house. If, however, the householder has not womankind enough, he simply goes into the bazaar and hires as many personable-looking damsels as he may find necessary. They are as much a part of the display as the silver cups and the looking-glasses. A band at one end 527 of the room discourses music fitfully. Occasionally a girl, too young to have attained to the dignity of jewellery, gets up and dances and sings for a while. Musical instruments of different kinds, pattala, hnè, and migyaung, harmonicons, trumpets, and alligator guitars, lie scattered about here and

14: Brant E-5 (1949-50) 1954 AP1 Burma
Burmese AP4

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objects used in the ceremony. The largest table is covered with a lace cloth and on it stands an alabaster statue of the Buddha in a carved and decorated case. Before the figure of the Buddha are offerings of flowers, water, a candle bananas and coconuts, placed in a special bowl. There is also a dish of puffed rice, a carved gilt bowl, and three new bowls, the latter for the initiates. Each of the bowls contains some of the traditional articles required for a monk: beads, water cups, needle and thread, a straight razor. The carved, gilt begging bowl symbolizes the type used by the Buddha when he was on earth. The second table contains offerings of bananas and coconuts for the monks, and richly decorated gilt trays symbolic of the kind used in the days of the Burmese kings but now only for purposes of decoration. These will be carried by young girls in the procession. The third table contains robes and other gifts for the several monks who are invited to the ceremony. On the fourth table are mats and pillows for the initiates to use. They will be presented to the monks as gifts afterwards.

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The elaborate preparations for the ceremony begin on the morning of the preceding day. Young girls go from house to house to borrow betelnut boxes, mats and carpets. In the afternoon a five piece orchestra, hired for the occasion, arrives at the place of the ceremony. It consists of two large drums, a small drum, a wind instrument, a xylophone, and cymbals. Now an elder makes offerings to the spirits (nats). Bananas, a coconut and a lighted candle are placed on a tray. The elder holds the tray and recites invocations to the good and the evil spirits. The evil spirits are implored not to harass any person who participates in the ceremony, because it is a work of merit; the good spirits are reminded of the meritorious nature of the ceremony and asked to watch over and protect the proceedings. As the spirits are so addressed he swings the tray towards each member of the orchestra in turn, sometimes three, sometimes nine, and sometimes twelve times. The orchestra continues to play intermittently throughout the afternoon, evening, and into the night. Early in the evening the young men of the village come to the monastery with their own musical instruments -- mandolins, guitars, and violins -- and sing and dance into the early morning hours. The orchestra group remains at the monastery all night.

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About midnight, a group of men who are responsible for cooking the food set to work at this task. Women do not normally cook meals for an occasion as large as this; it is felt that the quantities of food required and the amount of labor involved is too much for them to manage. Around three hundred people are expected at a large shinbyu in the village. The cooks, about a dozen middle-aged men, sit around the fire they have lighted in a clearing a short distance from the monastery, drink tea, smoke, and make jokes. One man is introduced to the group as the 'all-Burma curry-cooking expert'; another is called 'No. 1 soup cook'; a third is dubbed 'best rice cook of the village.' During the night they prepare large quantities of boiled rice, pork curry, sour bean sprouts, fried fish paste, and a vegetable soup.

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Early on the morning of the day for the ceremony, the initiates are dressed by friends of their families. After a bath, thanakha, an astringent-like paste made from ground tree bark and water, is applied to their faces. Then they don silk longyis and thin, white muslin jackets, beneath which they wear cotton vests. The longyi is very ornate, made of heavy silk, and is seamless. Gold chains and necklace, bracelets and rings are put on. The head dress is a fine silk cloth, wound round the head, and decorated with garlands of flowers.

16:Fielding Hall G-3 (1885-1890) 1898 AP1 Burma
Burmese AP4

towards the Great Peace; and there are old women, too—many of them.

Young men will be there, walking briskly up, laughing and talking to each other, very happy, very merry, glad to see each other, to see so many people, calling pleasant greetings to their friends as they pass. They are all so gaily dressed, with beautiful silks and white jackets and gay satin head-clothes, tied with a little end sticking up as a plume.

And the girls, how shall I describe them?—so sweet they are, so pretty in their fresh dresses, with downcast eyes of modesty, tempered with little side-glances. They laugh, too, as they go, and they talk, never forgetting the sacredness of the place, never forgetting the reverences due, kneeling always first as they come up to the great pagoda, but being of good courage, happy and contented. There are children, too, numbers and numbers of them, walking along, with their little hands clasping so tightly some bigger ones, very fearful lest they should be lost. They are as gay as butterflies in their dress, but their looks are very solemn. There is no solemnity like that of a little child; it takes all the world so very seriously, walking along with great eyes of wonder at all it sees about it.

They are all well dressed who come here; on a festival day even the poor can be dressed well. Pinks and reds are the prevailing colours, in checks, in stripes, mixed usually with white. These colours go best with their brown skins, and they are fondest of them. But there are other colours, too: there is silver and green embroidery, and there are shot-

16:Fielding Hall G-3 (1885-1890) 1898 AP1 Burma
Burmese AP4

796 silks in purple and orange, and there is dark blue.
292 All the jackets, or nearly all the jackets, are white with wide sleeves, showing the arm nearly up to the elbow. Each man has his turban very gay, while each girl has a bright handkerchief which she drapes as she likes upon her arm, or carries in her hand. Such a blaze of colour would not look well with us. Under our dull skies and with our sober lights it would be too bright; but here it is not so. Everything is tempered by the sun; it is so brilliant, this sunlight, such a golden flood pouring down and bathing the whole world, that these colours are only in keeping. And before them is the gold pagoda, and about them the red lacquer and dark-brown carving of the shrines.

796 You hear voices like the murmur of a summer sea, rising and falling, full of laughter low and sweet, and above is the music of the fairy bells.

Everything is in keeping—the shining pagoda and the gaily-dressed people, their voices and the bells, even the great bell far beyond, and all are so happy.

796 The feast lasts for seven days; but of these there
778 are three that are greater, and of these, one, the day of the full moon, is the greatest of all. On that day the offerings will be most numerous, the crowd densest. Down below the pagoda are many temporary stalls built, where you can buy all sorts of fairings, from a baby's jointed doll to a new silk dress; and there are restaurants where you may obtain refreshments; for the pagoda is some way from the streets of the city, and on festival days refreshments are much wanted.

CLOTHING

Clothing Habits

The standard garments worn by U Myaing consist of a longyi which reaches from his waist to his ankles, a shirt or a vest for his upper torso, clogs or slippers for his feet. Head covering is seldom worn but for every-day purpose would be a western style hat or a bamboo topee. For special occasions the GAUNG BAUNG would be worn. When U Myaing works he takes off his shirt and vest because, he said, otherwise he would have no other shirt to wear afterwards. In Pantanaw, when they went to PWES (stage performances) and festivals he had on a vest, a shirt, and a jacket. 291 [292] [296]

> "Sometimes, when I feel that way, I wear these at home even though I do not intend to see the PWE. It is just because I am in the habit of wearing them. At night I sleep in my vest. When it is cold, I pull on a shirt over that. In the daytime ordinarily I wear vest, shirt and cotton longyi. Here in the camp I cannot wash my shirt and vest very often - I do so only when they have become soiled, not at regular intervals of time. But the shirt becomes soiled every three or four days and the vest every two days or so. On the other hand I possess three longyis and wash each of them after one wearing, when I have a bath."

The females of the family habitually wear a women's longyi sometimes called a HTA-MEIN, extending from the waist to the ankles clogs or slippers and an EIN-GYI over a bodice for the upper torso. The two younger children wear western style frocks. The specific items worn are given below. The clothing items may be organised into two headings, one dealing with U Myaing's clothing, and the second with the clothing of the remaining (female) members of the family. [177]

U Myaing's Clothing.

CHEE LONGYI (Cotton Longyi): — The LONGYI is a piece of cloth reaching from the waist to the ankles. It is stitched so as to be cylindrical in form, somewhat wider than twice the girth of the individual. The patterns are most frequently squared and of different colours resembling the scotch tartan closely. Men's colours are dark or pastel colours mainly. It is secured about the waist with several twists one upon the other in the front midline. Ceremonial LONGYIS are wider than those of ordinary use giving a fold of 6 to 8 inches in front. [292]

inches in front. When working in wet areas, the back portion is taken between the legs and tucked into the waist band- resulting in a kind of loin cloth garment. Pathwe: 5 or 6 per year were used, and kept on hand at all times; they cost Rs. 1/8 each in the Pantanaw market. Camp: 4 last a year with 2 or 3 on hand; cost 2 at Rs. 5/- each, 1 at Rs. 3/4. Six are regarded as necessary for one year. 291 435

PUN LONGYI (Silk Longyi):- Pathwe: 4 or 5 were kept on hand, although they were worn out at the rate of about 1 per year. These were bought by U Myaing while in Rangoon on a business trip: HSIT LONGYI (Nergui woven) cost Rs. 18/-; KYANGIN (Kyangin woven) cost the same; BANGKOK (Bangkok woven) cost Rs. 25/-; MANDALAY (Mandalay woven) cost Rs. 5/- or 6/-. Camp: he has none. One or two good ones are required, and these will last about 3 years. 292 435

CHEE KONGYI Cotton Shirts: — Cotton shirts may be western or Burmese style. The Burmese shirts lack collars and pockets and utilise a chain of metal studs as buttons. Pathwe: 7 or 8 Burmese style shirts were kept on hand and lasted about 1 year. They were bought in Rangoon and the rest in Pantanaw at Rs. 4/8 per shirt. Camp: one western style Khaki shirt is on hand, and he now uses about 2 per year. The one shirt was bought at Thein-gyi-zay (Socrates Bazaar) for Rs. 6/-. Two or three shirts are regarded as necessary for a period of 8 months. 291 435

SUT KAIK (elastic or wear widen) vest:— The vests are western style jackets without arms and buttoning up the midline to a V-shaped neck or the western T shirt. Pathwe: 6 or 7 garments at a cost of Rs. 1/4 per garment. Camp: he has had one T shirt for the past 6 months and it cost him Rs. 2/8 at the Socrates Bazaar. Two garments will suffice a year now.

APAN-KONGYI (over-jacket) Burmese jacket:— The Burmese jacket is made of a light material, often silk. It lacks a collar, is loose fitting and short, falling just over the top of the LONGYI, has wide sleeves to the wrist. There are five evenly spaced strips of cloth tied into knots that function as buttons on the midline. The eyes of the buttons are little loops of cloth strips. The sleeves lack buttons. The garment is usually worn open. It is reversed for dress occasions. Pathwe: U Myaing had two jackets for a period of 8 or 9 years. The flannel ones in Rangoon for Rs. 25/- or Rs. 27/-. A [redacted] [292]

of clothes. The old people take care to save the torn garments for use in wiping the hands after meals, for handling hot pots on the stove and the like. 291 554 181

There are three classes of clothing (1) working clothes (2) festive dress, and (3) religious dress. The working clothes consist of the cheaper and less ornate fabrics and are mainly of cotton. The men usually bind the longyi around the loins by looping the shirt in a band between the legs. Htamein (women's longyi) waist band is secured under the armpits when bathing. 291 292

While walking in the rain the longyis are also raised to prevent them from becoming wet. Festive dress involves the best which one has, usually silks and are worn on the Sabbath days and at special social occasions as the SHIN BYA and other ceremonies. Religious dress is worn constantly by Pongyis (orange robes), nuns (peach coloured) and frequently by old men (white) and old women (light chocolate coloured). On Sabbath days the particularly religious individuals of all ages, especially those belonging to Buddhist lay societies, wear religious dress. 291 779 [575]

The term LONGYI means "lower apparel" and is applied to both men's (PUSO) and women's (HTAMEIN). The men's festive longyi TAUNG-GNAY-PUSO (taung measurement- twenty-puso) worn frequently in the past and now reserved for special occasions was a double silk PUSO 8 yards long. A special method of securing this garment about the waist results in GABON ZA ("Sticking out piece") a fold which protrudes 6 or more inches in the midline - only, however, when the silk is crisp and stiff (new and/or finest heavy quality). This is regarded as a very manly garment. Two styles of APAW KINGYI (over jacket) men's jacket are worn. The "Peking" type meeting at the mid-line is most common. A "Cantonese" type buttons over like the women's jacket at the side. 291 292

Formerly every young man had tattooed thighs, extending in a solid band of decoration from a few inches above the knees to the hips. The motifs were frequently mat symbols. The main purpose was to display manliness and courage since the process of tattooing, done with a 3 pronged fork dipped in pigment was extremely painful. 304 562 178

length) draped over one shoulder. The PUWA, part of the scarf, still draped, is placed on front of the worshipping woman for her head and hands as she bows. The beads, a string about 2 feet long made of black lacquer or red or white beads about ½ inch in diametre are called SHIK-PA-HKE (count-beads). They are worn about the neck when not in use, and are "counted" by the fingers of one hand. Each bead, thus counted calls to the worshipper's mind a vision of Buddha as she says ARA HANN (God) in a low voice. While in this dress women do not decorate their hair with flowers or wear jewelry or cosmetiques as such would be unseemly. 792 291 293 [788]

The older men and other religious men (who are gathering alms as members of Buddhist lay societies) wear a loose white robe over a white jacket, white head band, praying bead necklace, and a chocolate coloured scarf draped over one shoulder. The general public must wear their very best clothes for religious festivals but the women do not use cosmetiques. "Rangoon Sabbath" is the term applied to the less strict observations of the town people who may appear with a little THANAKA or other cosmetiques. The marriage dress of the bride is an older form of costume involving use of a long split skirt with out-flaring jackets. 888 779 575 291 [369] [779] [292] [585]

The hair styles are important and denote age and sex. Children of both sexes wear their hair in a knot at the top of the head with a fringe of short hair like a bowl below. The older men's style was long hair knotted on one side in the back of the head; except in villages this has been superseded by the western short crop ranging from a long "Pompador" to short "crew cuts" - the latter being rarer and more modern. Old men wear very short cropped hair or are shaven - as the Pongyis and nuns. Maidens wear their hair in elaborately woven tresses - earlier on top of the head in a disc-shaped - now in chain braids at the back of the head. False switches of hair are commonly used. Flowers are used as decoration on all occasions. The usual style for married ladies is a knot at the back of the head wound around a rectangular comb of wood, (common) tortoise shell, ivory or gold. Older and married women sometimes appear in an ancient ceremonial style consisting of the hair wrapped around a fiber cylinder 302 177 369

So the worship of the nats lived on, and with the advance of
795 civilization the spirit dances became elaborate, for though the belief
535 was primitive, the people were no longer so. The dances benefited from the developments that had taken place in Burmese music which, as we have seen, flourished under the patronage of the Pagan kings. New spirits were added, and they were usually those of heroic princes. The dancers were now many, for the mediums turned themselves into dancing and music mistresses. The chief medium of each spirit dressed herself in the special dress of the spirit, but the junior mediums, who were equivalent to the chorus of an English revue, were in the dress of Burmese princesses. It is interesting to note the
[292] origin of this dress. The mediums realized the necessity of dressing
[565] themselves in fine raiment, but as everybody wore clothes of bright colours, the only solution of the problem was to don the dress of the court and official class, which the commoners were forbidden to
[536] wear by law, except during feasts and dances. When drama proper came into being, the hero and the heroine dressed themselves in the court dress, even when they were representing common characters.

3. Miracles and Interludes

175 After the fall of the kingdom of Pagan in A.D. 1257, Burma was
369 the scene of fierce civil wars, but the trouble was mainly in the
726 capitals; in the villages and small towns life went on in its joyous
779 way. Religion continued to spread in spite of the fact that the throne
538 of Pagan was no longer in existence to support it. Learning began to reach the remotest parts of the country, carried far and near by monks. To escape from the aimless strife of the civil wars, men turned towards literature. Money was lacking to compose poems in brick as had been done at Pagan, and men now expressed their love for the religion and their love for the beautiful in writing. The new literature further educated the people and made even stronger the already strong religious fervour. As a result, at village feasts and on days of public rejoicing, the people turned towards their religion for amusement and entertainment. So pageants depicting scenes from the life of the Buddha and from his Birth Stories came into being.

796 Pageants were given on ordinary carts that were in use for all
541 kinds of transport and which are still in use in backward parts of the
493 country at the present day. Each cart carried a group of (amateur) actors standing still and representing a set scene. Originally, no doubt, there were only a few carts representing scenes from different stories. Later, a pageant came to consist of many carts and many

21: Htin Aung E-5 (ca. 1930) 1937 AP1 Burma
Burmese AP4

The orchestra, in the intervals between scenes, played a tune appropriate to the next scene: a royal march for a throne-room scene, a 'battle tune' for a martial scene, a 'woodland tune' for a forest scene, and so on. The tunes were so well known that the audience recognized them at once. The orchestra also played in the middle of a scene, when certain actions could not be satisfactorily represented, as in *Parpahein*, scene 7, where the brothers were supposed to be climbing the palace-walls, and in *Paduma*, scene 4, where the hero was presumed to be swimming in the river to rescue the criminal. The costumes of the actors were picturesque, but not more gorgeous than those of the Elizabethans. They wore appropriate court dresses. The king in full regalia when holding an audience, the ministers in their velvet gowns, the princes and princesses in gold and jewels appeared striking, but except for the material which was silk, the dresses were not expensive, for the seeming gold and jewels were all imitation. Masks were worn for special purposes. Ogre, *naga*-dragon, *galôn*-bird, had masks of their own, which the actors representing them wore. When an ogress was supposed to have assumed human form, the actress representing her raised the mask on to the forehead, making the face visible. A soldier on horseback or on an elephant was represented simply by an actor in uniform holding a dummy horse's head or elephant's head. Actors taking the part of gods wore shining dress, which was traditionally believed to be worn by all gods. The dresses were not the creations of actors. The court dresses of course were copied from those actually worn at court, but the dresses of gods and other spirits and the masks were copies from the stone images which had adorned the platforms of pagodas even before the rise of Pagan in the eleventh century. Perhaps it is not irrelevant to mention that Burmese dramatic performances, in spite of the dependence on the music of the orchestra, were not like masques, for the stage scenery was not elaborate. In this connexion, it should be mentioned that the Burmese actors used the mask purely for the purpose of representing certain characters, and masked dancing was unknown.[1]

An acting troupe consisted of actors proper and members of the orchestra. Women were freely admitted to the troupe, but they were all actresses. Playing in the orchestra was deemed to be a man's

[1] In Siam, even at the present day, the king has special dancers who perform in masks. Masked dancing, for religious purposes, is also known in Tibet.

23: Brant & Mi Mi Khaing E, I-5 (1949-1950)1951
AP1 Burma
Burmese AP4

mony, but in actual practice this often takes place as early as her seventh or eighth year. Since this is a feast occasion involving considerable expense to her family, there is a tendency to hold a single ceremony, at which perhaps a pubescent girl, together with her younger sisters or cousins, will all have their ears bored. On the same occasion male children of approximately the same age may be initiated into the Buddhist monkhood.[5]

The girl initiate is dressed for the occasion in the traditional garb of the Burmese court, and in addition she wears a spired-helmet type of head dress. The villagers gather at her family's house for the event. An elderly woman rubs an anaesthetic plant substance on the girl's ear lobes and pierces them with gold pins. The pins are left in the ears, bent back. Later, if larger holes are desired, rolled leaves may be inserted. The family presents gifts to the assembled guests; often these are conventionalized tokens, such as inscribed cigars and fans.

Courtship and Marriage. Young people in the villages find ample opportunities to assess each other's manners, physical appearance, and personality in the company of others, at feasts and various gatherings. If a young man and woman are together apart from the company of others it is assumed that sex relations are involved. In fact, such going together is spoken of as "getting married." The Burmese find it hard to conceive of a young unmarried couple associating on a purely friendly, non-sexual basis: such behavior would be regarded as contrary to nature. However, unchaperoned association is disapproved and does not occur very frequently.

Once a pair have decided they wish to marry, the boy will inform his parents of his desire. They will already know, especially in the smaller villages, of the standing of the girl's family and of her dowry potentialities; in fact, as soon as they have sensed their son's interest in a particular girl they will take steps to acquire this information. They will also ascertain whether acceptance by the girl's family is likely. In a small community the approach may be made directly by the boy's parents. In larger centers a female go-between is more likely to be employed. The boy's parents will be informed by the girl's family that the decision must await the outcome of consultation with an astrologer concerning the compatibility of the birth dates of the prospective bride and groom. If the marriage is found to be an auspicious one—which it will usually be found to be if the girl's parents desire the match—an affirmative answer will be relayed to the boy's parents. The latter will then call upon her parents and in the presence of elders, not necessarily related to either family, formally ask for the girl's hand.

5 Description of the boy's initiation ceremony is being reserved for a separate publication.

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

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29. NOVICES MAKING THE ROUND FOR DAILY FOOD (P. 78).

CHAPTER III

ADOLESCENCE

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30. THAMI-U ARRAYED FOR HER FETE.

BETWEEN the ages of ten and sixteen Burman lads enter upon the monastic novitiate, an occasion celebrated with a brilliant fête. The adoption of a religious life by girls is much less general, even for the short time it is embraced by the youths; and when it is adopted, there is no ceremony. But a holiday answering to that of the boy's novitiate is held in honour of the girl, especially when she is the first-born child—*thami-u*. In her case the ear-boring ceremony, if not the piercing itself, is deferred to the age of ten or twelve. The child, equipped in royal attire, or an imitation of it, and wearing a queen's crown (*sibbu*), is the centre of a great gathering of relatives and friends, who are entertained with music and plays.

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The lad who has prepared to renounce the world for a season, or it may be for life, is called *shinlaung*. The *shinlaung* festivals usher in the religious or lenten season—*wā*, June to September—the season of rain in Bahár,

p. 14

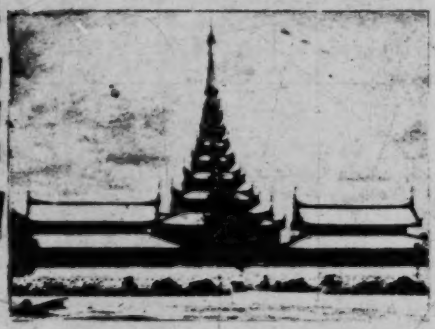
25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

31. SHINLAUNG ARRAYED FOR HIS FETE.

the home of the Buddha. In order to accentuate the renunciation of the world which the lad is making, he is arrayed and attended like a prince and makes a royal progress on horseback or in a chariot to the monastery. Attendants bear gilt umbrellas over him, and a retinue of relatives and friends carry his *parŧikaya* and offerings for the use of the monastery. The *parŧikaya* are the eight chattels, to the possession of which the regular recluse (*yahán*) is restricted. They consist of the *thingán* or monastic yellow robes, *viz.*, the loin-cloth (*thimbáing*), upper cloth (*egasi*), wrapper (*thingán-dyi*), and red girdle (*kabán*); a needle (*at*), wherewith to piece his clothing together, a hard-baked black earthen pot (*thabŧit*) in which to collect the morning dole of food, a filter (*yezit*) to strain the drinking water clear of living things, and a razor (*thindôn-dá*) to shave the head and face (excepting the eyebrows). The garments are of plain cloth, without any cut, but torn into strips and joined up again (by the donors) in commemoration of the primitive rule of piecing the garments together from rags, as well as to deprive the cloth of value. The cloth is mostly cotton, but silk and wool are also offered. The stuffs are dyed a bright ochre, with chips of Jack-wood. By repeated washings the colour deepens to tan. These varying shades produce a picturesque effect. The recluse customarily also receives sandals to wear, a deer-skin to sit and sleep upon, a broom to sweep his dwelling with, and a large palm-leaf fan, both for a shelter from the sun and a screen from the sight of womankind. The *thabŧit* is slung in a yellow cotton net, and has a lacquerwork stand and cover. In respect of chattels, however, these primitive tokens of privation have sunk to a form. The recluses have many changes of raiment and the use of spacious dwellings

32. SHINLAUNG PAGEANT (BURMA PROPER).

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4



360. PALACE FRONT AND SPIRE.

The British administration preserves the native official machinery, from the *thadyt* to the *myoôk*, augmenting the numbers so as to reach every part of the area and curtailing the powers. Under native *régime* even *thadyts* might be *dâbaing*. The new *régime* takes account of the village *lûdyts* for the sake of their moral influence; many of them have been invested with power to compose differences up to small amounts, and some of the more prominent are honorary magistrates. Independent spirit is on the increase; the officials have to reckon with a new temper in the people. Nevertheless, in municipal councils the supineness and complaisance of the native members are calculated to stultify the position accorded to them. Road-making and sanitation do not arouse their interest, and the local excise, the matter they long to deal with, is excluded from their jurisdiction (*cf.* p. 157). The *thadyt* personally measures the fields, collects the land-tax and poll-tax from house to house, in such a circle as he can make the circuit of twice a year, and receives commission on the amount. He reports on matters within his circle. As many revenue-circles as a native magistrate can personally control are united into a township, under a *myoôk*, who at the same time supervises the co-ordinate grades of police distributed in the township. He publicly tries criminal and civil cases, under his powers as magistrate, by codes of law and procedure accessible to everybody. These codes form the most valuable models of system, in the vernacular, up to the present. By their help both judges and advocates have trained themselves in law. Five to eight townships, according to facilities for

361. BURMAN PRINCESS.